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Lord Lovel
from the Author

CATALOGUE, *&c.*

CATALOGUE

OF THE

PRINCIPAL PICTURES

IN

FLANDERS AND HOLLAND.

1822.

LONDON:

MDCCCXXVI.

Printed by W. Nicol, Cleve land-row, St. James's.

TO

GEORGE GRANVILLE,

EARL GOWER.

My Dear Gower,

I am anxious to dedicate to you the following pages, not only as a mark of *my* regard and affection, but also, as a slight tribute to *your* love for the Fine Arts. I cannot at the same time help expressing the hope I entertain, that your fondness for *the subject*, may induce you to overlook some at least of the faults of *the Author*.

I remain, My Dear Gower,

your affectionate Friend

and Brother-in-law,

George Agar Ellis.

Spring Garden,
September 2, 1826.

PREFACE.

The following account of the treasures of Paintings, which are preserved in Flanders and Holland, was written during a tour I made in those countries in the month of August, 1822. It is put together upon the model of the well-known Tour of Sir Joshua Reynolds over the same ground; and I have made considerable extracts from his valuable observations, whenever I could avail myself of them. My wish indeed would be that my Catalogue, albeit unworthy of the honour, should be considered as a sort of Supplement to his work.

I found, when on the spot, that so many changes had taken place in the position and condition of various Pictures, during the period of forty years which had elapsed since Sir Joshua's time,* that his Tour, however interesting, as containing a series of admirable remarks on art, was become a very imperfect guide to the modern traveller. It was this circumstance,

* Sir Joshua's Tour was written in 1781.

which first led me to make notes of the numerous Pictures I saw, in order to assist my own recollection of them. Upon reading these over afterwards, it struck me, they might perhaps prove of some use to those of my friends, who might chance to be lovers of the Arts, and to travel through Flanders and Holland. I have in consequence printed fifty copies; and should any portion of this number, however small, answer the purpose intended, I shall think myself amply rewarded.

I have placed at the end of my Catalogue *raisonné* an Alphabetical List of the Painters mentioned in it, with the places and dates of their births, the dates of their deaths, the names of the Masters under whom they studied, and the designations of the styles in which they generally painted.

G. A. E.

FLANDERS.

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FLANDERS.

YPRÊS.

THE CATHEDRAL

Contains a curious, and very early picture, in six compartments, of Adam and Eve, before, during, and after the Fall, of which, the painter is not known; it is well coloured, and a faithful representation of the human form, but without grace or beauty.

BRUGES.

CHURCH OF NOTRE DAME.

Peter Porbus. The Crucifixion; by Peter Porbus. Our Saviour on the cross, between the two Thieves. The figures of the Maries, and others, below. A very large picture, and probably the best ever executed by the painter; the figures are well designed, and well coloured. This picture had originally folding doors, like so many of the older paintings: but from want of room, they are not put up. They are thrown aside in another part of the church, and are painted on the outside with different coats of arms, from which it would appear that the work was executed for the Emperor, Charles the Vth.

Peter Porbus. A good picture, by the same, of Our Saviour's Last Supper.

CHURCH OF ST. SAUVEUR,

Contains a number of early pictures, of which the masters are unknown, but which are curious.

THE HOSPITAL.

A Convent of Nuns, of the order of St. Augustin. In a room there, are some admirable pictures by Hemling. A large one, with folding doors; the centre representing a Holy Family surrounded by Saints; on one door, St. John the Evangelist writing the Revelations, in the distance are represented his Visions; on the other, the beheading of St. John the Baptist; on the outside of the doors are some saints, with the portraits of the family of the giver of the picture kneeling. The whole is wonderfully finely coloured, and most beautifully finished, and the heads possess much character; the faults, of course, are stiffness, and a total want of perspective: still it is a most extraordinary performance for the time in which it was painted. On the frame, at the bottom, is written "*Opus Johannis Hemling*, 1479." John Hemling.

The preceding picture loses part of the admiration which is due to it, by being placed so near a still more admirable one John Hemling.

Bruges. by the same master. This one is of a much smaller size, but consists equally of a centre and folding doors; the former is occupied with the Baptism of Our Saviour; on one of the latter, is the Nativity, on the other, the Purification. It possesses the merits of the former picture in a still greater degree, and is, besides, superior in the ease and grace of the figures, and the ingenuity of the grouping. It bears the same date with the former picture, and, according to tradition, was painted for, and presented to the Hospital by Hemling himself, on his recovery from a fit of sickness caused by his own irregularities, during which, he had been received and kindly treated.

John Hemling. There are also here two curious heads by the same; one, a portrait of the giver of the great picture before-mentioned, well painted; the other, a female head, called a Persian sybil, but whom the painter, whimsically enough, *has represented in the dress of his own time.*

John Hemling In the chapel of the Hospital is preserved

a sort of wooden coffer, or ark, containing relicks of St. Ursula and her eleven thousand virgins, the sides and top of which are entirely covered with paintings of the legend of her life, by Hemling; they are divided into small compartments, about a foot square each, filled with numerous small figures, excellently well painted.

THE ACADEMY.

A head of Our Saviour, which has a stiff air, but is well coloured; it bears the date 1420, and is said to have been the first picture painted by Van Eyck after his discovery of the art of painting in oil; which means, of course, the first he painted after adopting the use of oil in mixing his colours, as he has been clearly proved not to have been *the inventor* of that art. John Van Eyck.

A portrait of himself, by the same. John Van Eyck.

A picture, by the same, representing the Virgin and Child, with St. George, St. Donatius, and other saints, dated 1436. This picture is mentioned by Sir Joshua Reynolds, John Van Eyck.

Bruges. who says, " it has great character of nature, and is very minutely finished, though the painter was sixty-six years old when it was done." It was formerly in the sacristy of the church of St. Sauveur.

John Hemling. A representation of the Crucifixion; not equal to his works in the Hospital, but possessing merit.

John Hemling. Two portraits, by the same, of a Man and his Wife, kit-cat size; both good, the Man's the best.

GHENT.

THE CATHEDRAL

Contains a picture, the work of the united efforts of the two brothers, Hubert and John Van Eyck, and one of the most considerable of their performances, painted for Philip the Good, Duke of Burgundy. It represents the Elders adoring the Lamb, a subject taken from the Revelations, and contains a multitude of small figures, and a distant landscape. Sir Joshua says of it, that the figures are painted "in a hard manner, but there is great character of truth and nature in the heads, and the landscape is well coloured." Above this picture, and as it were united to it, are three figures as large as life, on three separate pannels; in the centre Our Saviour, with the triple crown on his head; on one side the Virgin, on the other, St. John the Baptist. These, apparently, are also by the hands of the Van Eycks; but it is only probably of late

Hubert and John Van Eyck.

GHENT.

years that they have been placed in company with "the Adoration of the Lamb," as, though almost all writers on Painting describe the latter picture, they none of them make any mention of these figures.

Otto Venius. A good Otto Venius of the raising of Lazarus.

Peter Porbus. Our Saviour among the Doctors, by Peter Porbus.

CHURCH OF ST. MICHAEL.

Vandyck. The Crucifixion; by Vandyck. A once celebrated picture: but its beauties, by over-cleaning and other injuries, are now almost obliterated. In Sir Joshua's time, it was in the same state, according to his description; he says of it, "by what remains, it appears to have been one of his most capital works." The horse, the attitude of which has been much admired, is the same one on which he has represented the portrait of the Emperor, Charles the Vth, which is in the gallery at Florence.

Gerard Seghers. A good Seghers of the Flagellation of Our Saviour; well coloured.

A Honthorst, an allegorical representation of the Holy Sacrament; and a Crayer of the Glory of St. Catherine, which has a good general effect. Gerard Honthorst. Gaspar de Crayer.

THE MUSÉE, OR ACADEMY.

The great picture by Rubens, formerly in the Cathedral, of the legend of St. Bavon. The story of the picture is, the Saint deserting the profession of Arms, to become a Monk. In the higher part of the picture is St. Bavon, in armour, kneeling to a priest; below are two women, spectators of the scene, and a man distributing alms to the poor. It is certainly a noble performance, and "for composition, colouring, richness of effect, and all those qualities, in which Rubens more particularly excelled, claims a rank amongst his greatest and best works." See Sir Joshua Reynolds. Rubens.

St. Francis receiving the Stigmates; formerly in the church of the Recollets. A picture which Sir Joshua abuses, and with reason, for its want of dignity; but it is finely coloured. Rubens.

GHENT.

Gaspar de Crayer.

A series of large pictures by Crayer, formerly in the Town Hall, representing different actions of the life of Charles the Vth; some of them painted with great spirit, and all possessing merit, on the score of colouring; which is so like, in many instances, to that of Rubens, that an inexperienced eye might be deceived by it. From the colossal size of the figures in these pictures, and their allegorical style, I should imagine them to have been painted in imitation of Rubens's Luxembourg Gallery.

Gaspar de Crayer.

By the same, Charles the Vth. and the Archduke Ferdinand on horseback, in the same picture, and of a colossal size; spirited and good.

A well painted portrait, on horseback, of Charles the IInd of Spain, of which the painter is not known.

Francis Duchâtel.

A picture of considerable celebrity, and much the best ever painted by the master, by Francis Duchâtel; formerly in the Town Hall; representing Philip the IVth of Spain receiving the oath of allegiance from the

States of Flanders and Brabant. It contains a multitude of small figures, well grouped, and well executed, after the manner of Gonzales, and the whole has a very pleasing effect; it is however a good deal damaged. I know of no picture containing so many figures, except, perhaps, the great Teniers of the Fair at Schleissheim, near Munich.

PRIVATE COLLECTIONS.

M. SCHAMPS.

A full-length portrait of a Spaniard, named Gonsalvi, which is quite admirable both in design and colouring; the effect of chiaroscuro, and the harmony of the whole, is perfect. It is called Vandyck, and perhaps may be his, but I cannot help thinking it is of the Spanish school, and probably by Murillo.

A fine, full-length portrait, by Vandyck, of Alexander Scaglia, the Spanish Ambassador, at the Congress of Munster. Vandyck.

A half-length portrait, by the same, of Wolfgang William, Duke of Neuburgh. Vandyck.

GHENT.

Vandyck. A Negro Head, by the same, in his most spirited and best manner.

Rubens. Three heads, by Rubens, of himself and his two wives, Catherine Brintes, and Helena Forman. He has represented himself in a large hat; a portrait of very fine effect. Of the pictures of his wives, that of the second is the best; which indeed is invariably the case wherever, as frequently happens, we find their two portraits together. He seems always to have painted Helena Forman really "con amore;" and upon no occasion more than the present, in which his magic power of colouring has done ample justice to her bloom and beauty. She is represented in a straw hat, and the owner affirms his to be the real "Chapeau de Paille." They are all three somewhat injured, and have been rather incautiously repaired.

Rubens. Our Saviour bearing his Cross, by the same; a good specimen of colouring. Also, several spirited Rubens sketches of small size.

Rembrandt. A Rembrandt Head of himself, in his

finest and most spirited manner; a striking contrast to, GHENT.

Another portrait by him, also of himself, full length, and small sized; very highly finished. The figure, which is a dark one, nearly black, is wonderfully thrown out by means of a light back ground. Rembrandt.

A very pretty little Teniers, of Monkeys dressed up. Teniers.

By the same, a good picture of Peasants smoking, and a distant landscape. Teniers.

A small Rubens imitation of Teniers, representing Peasants drinking, deserves remark, from its curiosity: besides which, it is finely coloured, and has a good effect. Rubens.

A good portrait, Head of a Man, by Vander Helst. Vander Helst.

ANTWERP.

THE CATHEDRAL.

Rubens.

The Descent from the Cross, by Rubens; very large, with folding doors, one of which represents the Purification, the other, the Salutation of Mary and Elizabeth. On the outside of the doors, are St. Christopher bearing Our Saviour on his shoulders, and a Hermit holding a lanthorn. This picture is too celebrated to require a more minute description. Sir Joshua Reynolds thus speaks of it: "It is mortifying to see to what a degree it has suffered by cleaning and mending. The Christ is in many places retouched, so as to be visible at a distance, the St. John's head repainted, and other parts, on a close inspection, appear to be chipping off, and ready to fall from the canvas. However, there is enough to be seen to satisfy any connoisseur that, in its perfect state, it well deserved all its reputation." He then proceeds to praise the

composition of the Descent; the figure of Our Saviour, which, says he, "I consider one of the finest figures that ever was invented;" and the Purification, on the left hand door, which, he adds, has not suffered, and "is admirable indeed, the head of the Priest more especially, which nothing can exceed. The expression, drawing, and colouring are beyond all description, and as fresh, as if the piece were just painted." The colouring of the St. Christopher he censures as too "red and bricky," and the outline "as not flowing;" of the Salutation, he gives no opinion, though it certainly possesses great merit. Upon the whole, I conceive, the general effect of the picture to be considerably improved since Sir Joshua saw it, by the more judicious cleaning and repairing it received during its stay at Paris. It is, certainly, still a most glorious effort of Art.

This picture was painted by Rubens for the Company of the Arquebusiers, in whose chapel, in the cathedral, it remained

ANTWERP. till taken to Paris; it is now over an altar in the north transept. The Arquebusiers are said to have required of Rubens, only a figure of their patron, St. Christopher; fortunately for posterity, the latter thought that this was not a happy subject for an altar; and the result was, the production of the Descent from the Cross, and its accompanying pictures.

There is a well known story, which we have no reason to disbelieve, that Vandyck had a share in the painting of this picture. The anecdote is related thus: at the time it was in progress, he was a pupil of Rubens; by some carelessness of his brother students, the picture was thrown down, and sustained considerable injury, which Vandyck, as the most capable, was selected by them to repair. The arm of Mary Magdalen, and the cheek and chin of the Virgin, were restored by him, and are said to have pleased Rubens, when he returned to his picture, more than his own original design. The composition of the Descent, more particularly the singular

introduction of the white sheet on which the body of Our Saviour is placed, is supposed to have been taken from an Italian print. Sir Joshua, who mentions the circumstance, had never seen the print, nor have I. ANTWERP.

Near the Descent from the Cross, is the Assumption of the Virgin, by Rubens, which formerly decorated the great altar: a noble picture, perhaps a more pleasing one than the Descent, notwithstanding the criticism which has been made of it, of there being too much blue in the sky. The figure of the Virgin has much dignity, and the face much sweetness; the little angels around her are well grouped, and have an exquisite effect. Rubens excelled in his representations of children. The Apostles below form a fine group. Tradition affirms this picture to have been painted in sixteen days. Rubens.

The raising of the Cross, by Rubens; painted originally for the great altar of the church of St. Walburge, and the first public work executed by Rubens after his return from Italy. It has two doors to it, one Rubens.

ANTWERP. representing the followers of Our Saviour, among which are the Virgin and St. John; the figure of the latter is full of grace and beauty. On the other are the soldiers on horseback, and the two Thieves. On the outside of the doors are St. Catherine, St. Eloi, a female saint, and angels. This picture is much praised by Sir Joshua, who calls it one of Rubens's "best and most animated compositions;" he admires the invention of throwing the Cross obliquely across the picture; the attitudes of the executioners, the horses, in short, all, except the colouring, which he pronounces to be inferior to many of Rubens's other works. It is certainly a picture of wonderful conception and execution, but, in my opinion, not of a pleasing effect, as it wants repose.

Rubens. The Resurrection of Our Saviour, by Rubens, the figures half the size of life; painted for the purpose of adorning the monument of the family of the printer Moretus, which situation it still occupies.

It has doors to it, one of which is painted with a figure of St. Barbara, deserving little notice; the other, with that of St. John the Baptist; which possesses great merit both in colouring and character. Of the Resurrection, Sir Joshua observes, "the Christ is finely drawn, and of a rich colour."

Otto Venius.

A small picture of a Holy Family, and St. John, by Otto Venius; very pleasing, well painted, and in a style of colouring somewhat resembling that of Baroccio.

CHURCH OF THE DOMINICANS.

Rubens.

The Flagellation of Our Saviour, by Rubens; finely painted, and the marks of the scourge on Our Saviour represented with a truth, which makes it painful to look at.

A very large picture of the Adoration of the Shepherds, said to be by Rubens, and I own I should have thought it by him; but Sir Joshua seems of a different opinion, who says, there is nothing in the picture by which his manner can be with certainty recognized.

ANTWERP. There are parts, which were certainly not painted by him, particularly the drapery of the Virgin." In fact, who it is painted by is of trifling importance, as it possesses but little merit.

Vandyck. An early picture of Vandyck, Our Saviour bearing his Cross : not one of his best performances.

Jordaens. The Crucifixion; by Jordaens. A good picture.

Teniers the Elder. The Seven Acts of Mercy ; a strange, but curious picture, by Old Teniers.

CHURCH OF THE AUGUSTINS.

Rubens. Over the great altar is a large picture full of figures, by Rubens ; in the upper part of the picture are placed the Virgin and Child, with St. Joseph and St. Catherine ; behind, are St. Peter and St. Paul; below, St. John Baptist, the Lamb, several Angels, and female saints; and, still lower, Saints Sebastian, Augustin, Paul the Hermit, and George. One of the finest effects of colouring ever produced by Rubens. St. George's

figure, in armour, is magnificent; but the total want of union in the picture, renders it a less pleasing one than might have been expected. Sir Joshua compares it to a picture of Titian's, of nearly the same subject, and gives the palm to the latter; but adds, "I confess I was so overpowered with the brilliancy of this picture of Rubens, whilst I was before it, and under its fascinating influence, that I thought I had never before seen so great powers exerted in the art. It was not till I was removed from its influence that I could acknowledge any inferiority in Rubens to any other painter whatever." ANTWERP.

The ecstacy of St. Augustin, by Vandyck. A picture without much effect. Sir Joshua disapproves of the colouring, but praises as finely drawn, the head of an elderly woman in the picture, said to be intended for the Saint's mother. Vandyck.

CHURCH OF ST. ANDREW.

A good Crucifixion of that Saint, by Otto Venius. Otto Venius.

ANTWERP.

CHURCH OF ST. ANTHONY OF PADUA.

Vandyck. A Dead Christ on the knees of the Virgin, by Vandyck; well painted, and the general effect very good.

Rubens. The Virgin and Child appearing to St. Francis, who is represented on his knees before them, by Rubens. I own I liked the figures of the Virgin and Child, in spite of Sir Joshua's criticism, that they are painted in a "wretched hard manner;" he only praises the head of St. Francis, which he says is exquisite.

CHURCH OF ST. JAMES.

Rubens. In the chapel of the family of Rubens, and where the painter is himself buried, is a picture by him, representing a Virgin and Child, with St. Jerome, St. George, the (latter said to be a portrait of the painter himself) Mary Magdalen, and another female saint: the two latter supposed to represent his two wives. I cannot give a more clear conception of my own opinion of this admirable picture than

by quoting Sir Joshua's remarks upon it: "For effect of colours, this yields to none of Rubens's works, and the characters have more beauty than is common with him." And again; "To a painter who wishes to become a colourist, or learn the art of producing a brilliant effect, this picture is as well worth the studying as any in Antwerp. It is as bright as if the sun shone upon it."

A well-painted oval head of Cornelius of Landschot, over his monument, by Vandyck. Vandyck.

CHAPEL OF THE HOUSE OF ORPHANS.

A well painted oval head of the Burgomaster Rockox, by Vandyck. Vandyck.

A curious early picture of the Last Judgment, of which the painter is unknown.

In a small chapel, near the house of the Governor, is a picture of a Holy Family, by John Erasmus Quellyn; a work of great merit, in colouring, design, and character. It is rather in the style of Vandyck. John Erasmus Quellyn.

THE ACADEMY.

Vandyck. Our Saviour on the Cross, attended by St. Catherine of Sienna, and St. Dominick. An angel seated on a stone at the foot of the cross, extinguishes a flambeau. There are two small angels besides, one on each side of the cross. This picture formerly adorned the great altar of the church of the Jacobines, and from the inscription at the bottom of it, was painted by Vandyck, in honour of the memory of his father. Sir Joshua approves much of the figure of Our Saviour, which, says he, " is admirably drawn and coloured, and a breadth of light preserved over the body with the greatest skill, at the same time that all the parts are distinctly marked." He thinks " the idea of St. Catherine" (whom, by the way, he calls St. Rosaria) " closing her eyes, is finely imagined, and gives an uncommon and delicate expression to the figure." He also praises the conduct of the light and

shadow of the picture, but disapproves of the colouring of the angels. ANTWERP.

By the same, a dead Christ, the Virgin, Mary Magdalen, and St. John; formerly over the great altar of the church of the Beguinage. Sir Joshua says, "The Virgin's head is admirable for drawing and expression. The figure of Christ is likewise finely drawn; every part carefully determined; but the colouring of this figure, and indeed of the picture in general, is a little too cold; there is likewise something defective in one of the hands of the Virgin." Vandyck.

By the same. A similar subject with the preceding picture, with the addition of two angels; formerly in the church of the Recollets. Sir Joshua says, "this has been one of his most chaste pictures, but the colouring is gone: the expression of the Virgin is admirable. The Virgin's drapery and the sky being exactly of the same colour, has a bad effect; the linen is remarkably well folded." Vandyck.

A finely painted portrait, by the same, Vandyck.

ANTWERP. of Malderus, Bishop of Antwerp; half-length.

Vandyck. A whole length of Alexander Scaglia, by the same; formerly in the Recollets.

Rubens. The Crucifixion, by Rubens. Our Saviour between the two Thieves. The Virgin, St. John, and Mary the wife of Cleophas, are standing near; Mary Magdalen at the foot of the cross; the good Centurion on horseback; an executioner is breaking the legs of one of the malefactors, while the soldier pierces our Saviour's side. Formerly over the great altar of the church of the Recollets. One of the most sublime efforts of the genius of Rubens, in colouring, design, force, and character. In all its parts this picture cannot be too much admired. The colouring of the figure of Our Saviour, the expression of countenance of the penitent thief, of that of Mary Magdalen, and her attitude, and the varied appearances of grief and anxiety in the Virgin, the other Mary, St. John, and the good Centurion, are all perfect. It would occupy too much space

to transcribe here all that Sir Joshua says in praise of this picture, but I cannot refrain from quoting the following passage: "The genius of Rubens no where appears to more advantage than here: it is the most carefully finished picture of all his works. The whole is conducted with the most consummate art; the composition is bold and uncommon, with circumstances which no other painter had ever before thought of, such as the breaking of the limbs, and the expression of the Magdalen: to which we may add the disposition of the three crosses, which are placed prospectively, in an uncommon picturesque manner: the nearest bears the thief, whose limbs they are breaking; the next the Christ, whose figure is straighter than ordinary, as a contrast to the others; and the furthermost, the penitent thief; this produces a most picturesque effect, but it is what few but such a daring genius as Rubens would have attempted." Of the countenance of the Magdalen, he says in another place, "this is by far the

ANTWERP. most beautiful profile I ever saw of Rubens, or, I think, of any other painter; the excellence of its colouring is beyond expression."

Rubens. The Adoration of the Magi, by the same. Formerly over the great altar of the church of St. Michael. A splendid effect of colouring, but I did not think a pleasing picture. Sir Joshua however thinks it in Rubens' best manner, but adds, "One of the Kings, who holds a cup in his hand, is loaded with drapery, his head appears too large, and, upon the whole, he makes but an ungraceful figure; the head of the ox is remarkably well painted."

Rubens. The incredulity of St. Thomas. Our Saviour showing his wounds to that Apostle; by the same. This picture has doors to it, on one of which, is a portrait of the Burgomaster Rockox, on the other, of his wife. It was painted for the chapel belonging to the family of the Burgomaster, in the church of the Recollets. Part of the centre picture is well coloured; other parts of it have been much

damaged. The portrait of the Burgomaster is admirably well painted; that of his wife is stiff and ungraceful. Sir Joshua rather praises the head of the Christ for its character, and very much the man's portrait. "The ear," he remarks, "is remarkably well painted, and the anatomy of the forehead is well understood." ANTWERP.

By the same. A dead Christ, supported by the Virgin, with St. John, St. Joseph of Arimathea, and Mary Magdalen. It has doors to it; on one of which is a Virgin and Child, on the other, a figure of St. John the Evangelist. Painted for the monument of the family of Michielsens in the Cathedral. The centre is certainly a very beautiful picture, admirably coloured, and the character of it is of the finest kind. Sir Joshua remarks, "this is one of his most careful pictures; the characters are of a higher style of beauty than usual, particularly the Mary Magdalen weeping, with her hand clenched. The colouring of the Christ and the Virgin, is of a most beautiful and delicate pearly tint, opposed Rubens.

ANTWERP. by the strong high colouring of St. Joseph." The Virgin and Child on the door forms a very pretty picture; the child is standing on a table, held by the Virgin; and the whole is composed with much grace and harmony of colouring. Sir Joshua thinks the Christ wants dignity. The St. John is finely coloured.

Rubens. Our Saviour dead, on the knees of the Father, with two Angels and the Holy Ghost above, by the same. Formerly in the church of the Great Carmelites. Sir Joshua's only remark on this picture is, that "the Christ is fore-shortened with great skill in drawing."

Rubens. St. Theresa interceding with Our Saviour for the Souls in Purgatory, by the same. Formerly in the church of the unshod Carmelites. Sir Joshua's account of this picture is as follows: "The Christ is a better character, has more beauty and grace, than is usual with Rubens; the outline remarkably undulating, smooth, and flowing. The head of one of the women in purgatory is beau-

tiful, in Rubens's way; the whole has great harmony of colouring, and freedom of pencil. It is in his best manner." ANTWERP.

The Communion of St. Francis, by the same; formerly in the church of the Recollets; finely painted and coloured. The objection to it is, what Sir Joshua notices, that the Saint himself is represented "without dignity, and appears more like a Lazar than a Saint." Rubens.

The Virgin, with a book in her hand, St. Anne by her, St. Joachim behind, and two angels above with a crown (called St. Anne learning to read from the Virgin); by the same. Formerly in the church of the unshod Carmelites; a remarkably pleasing picture, and which possesses great merit, both in colouring and design. It is praised generally by Sir Joshua; who says, also of the angels, that "the union of their colour with the sky, is wonderfully managed." Rubens.

A Holy Family, with St. Joseph. This picture was painted by Rubens, for the Academy of Antwerp, on the occasion of his Rubens.

ANTWERP. being elected their President. It has a pretty effect. Sir Joshua did not like it.

Rubens. Our Saviour on the Cross; by the same. A small-sized picture, formerly in the church of the Recollets; which, says Sir Joshua, "is admirable."

Rubens. Five spirited sketches of Triumphal Arches, which were erected for the entry of the Archduke Ferdinand at Antwerp.

A repetition, in small, of the Descent from the Cross; said to be by Rubens.

Cornelius de Vos. Portrait of an old Porter of the Academy of Antwerp, by Cornelius de Vos, half length. An old Man, with a hard and singularly marked cast of countenance; his dress is adorned with medals, and he is placed before a table, covered with gilt goblets, one of which he is about to fill with wine. A picture of extraordinary merit, painted with great power and force, and at the same time with a pleasing effect.

Cornelius de Vos. Another picture, by the same, called "The Family of Snoeck, at the feet of St. Norbert." The family consists of many portraits of

persons of both sexes, all kneeling; at their head appears a good-looking, middle-aged man, who presents to the Saint, who is habited in the dress of his Order, and accompanied by many other monks, the Eucharist, enclosed in a gold *ostensoir;* below, appears a man, half concealed, who seems by his expression to show he does not partake in this act of devotion. Some think the painter, by this, intended to allude to Tancherlin, an heresiarch of the eleventh century. This is evidently the same picture which was seen by Sir Joshua in the church of St. Michael, and which he erroneously calls "St. Norbert receiving the Sacrament, by *Simon de Vos.*" The persons on their knees, are evidently the portraits of the family who gave the picture to the church, and are painted with great truth and character; the figure of the Saint is also good.*

* Sir Joshua mentions a fine portrait, also by de Vos, which is in the Poor-house of Antwerp, and praises it very much: unfortunately I did not see it.

ANTWERP.

John Erasmus Quellyn.

A picture by John Erasmus Quellyn, representing the Pool of Bethesda, which is only remarkable from its enormous size. They call it the largest picture ever painted on canvas; but I think the Tintoret in the School of St. Roch, at Venice, of the Crucifixion, and the Triumph of Frederic Henry Prince of Orange, at the House in the Wood, are at least its equals in size. It was formerly in the church of St. Michael.*

PRIVATE COLLECTION.

M. VAN LANCKER.

Rubens.

A well-coloured Rubens. Our Saviour giving the Keys to Peter.

Vandyck.

Portrait of a Man in black; half-length, by Vandyck.

A very pretty Wouwermans. Fishers on

* In consequence of an exhibition of modern pictures being placed, as is the vile custom in many places, over some of those by the old masters, I missed seeing some curious pictures by Quintyn Matsys, Albert Durer, Francis Floris, and others of the earlier masters.

the beach at Scheveling. Well painted, and different from his usual manner. — Wouwermans.

A large and fine Wynants' Landscape, with the figures by Lingelbach. — Wynants and Lingelbach.

A small Ostade; Peasants drinking; good. — Ostade.

An Arnold Vanderneer, a Moonlight Scene; one of the prettiest I have seen of the master. — Arnold Vanderneer.

Cattle in a Landscape; by Cuyp. — Cuyp.

*** Brussels is not among the towns mentioned in the text, because, when I was there, it contained no pictures worthy of being mentioned. M. Burtin's Collection, which possessed some good ones, had just been sold and dispersed; and the *Musée* was made up of rubbish.

HOLLAND.

HOLLAND.

ROTTERDAM.

PRIVATE COLLECTION.

M. LOCKHORST.

A finely painted Rembrandt, a Head of a Man, with ruff and hat. — Rembrandt.

A Water-fall, by Ruysdael; good. — Ruysdael.

A Winter Scene, by the same. — Ruysdael.

A small Wouwermans; Trees and Sand Hills, with a few Figures; remarkably pretty. — Wouwermans.

De Hooge; A Woman receiving Linen from another; spirited, and the effect of chiaro-oscuro admirable. — De Hooge.

THE HAGUE.

THE MUSEE, OR ACADEMY.

Paul Potter. The celebrated Picture, by Paul Potter, of the young Bull, with a Cow and a Sheep lying down, the Herdsman standing behind a pollard Willow, and a distant flat Dutch-looking landscape; the animals and man the size of life. The only pleasing large picture of the master I ever saw. The animals are executed with a fidelity and correctness, joined to a brilliancy of colouring, which is above all praise; the man, perhaps, is rather hard, but the effect of light thrown on the distant landscape is of the greatest beauty; quite magical.

Paul Potter. A small picture of cattle, by the same, called "The Cow, looking at itself in the Water," from a strong shadow thrown upon some water by a cow, which is about to drink; remarkably pretty.

Paul Potter. There is another small Potter, of Cattle and Pigs, but inferior to the former; and a

large one of a Bear Hunt, of which the details are disgusting; and which, besides, possesses but little merit, being hardly and coarsely painted. THE HAGUE.

A beautiful small Rembrandt, with a fine effect of chiaro-oscuro, of St. Simeon receiving the Infant Christ in the Temple. Rembrandt.

By the same; a Head of a young Man, with a hat and feathers, which cast a shade over the upper part of his face; admirably well painted. Sir Joshua observes, "for colouring and force, nothing can exceed it." Rembrandt.

A large Wouwermans, of a Battle; very fine. The figures and horses admirably grouped, and highly and spiritedly finished, and coloured in his very best manner. Wouwermans.

There are several other smaller pictures, by the same, of different degrees of merit; the best of them are, one known by the name of the "Hay Cart;" the other, by that of "The Marriage," in which there is a coach and six white horses. These two are much praised by Sir Joshua. Wouwermans.

Two portraits, by Rubens, of his two Rubens.

THE HAGUE. Wives, kit-cat size; that of Helena Forman, represented in a black hat and white feather, is, as usual, the best, and admirably drawn and coloured; the other is a good portrait, though much inferior.

Vandyck. By Vandyck; a very good portrait of Simon, a painter of Antwerp. What Sir Joshua says of this picture, is very remarkable; "This is one of the very few pictures that can be seen of Vandyck, which is in perfect preservation; and, on examining it closely, it appeared to me a perfect pattern of portrait painting; every part is distinctly marked, but with the lightest hand, and without destroying the breadth of light: the colouring is perfectly true to nature, though it has not the brilliant effect of sunshine, such as is seen in Rubens's wife: it is nature seen by common day light."

Vandyck. By the same; two half-length portraits of a Man and a Woman, falsely called the *Duke and Duchess of Buckingham*. Of their real history, I could discover nothing; but from the arms, in the corner of the

man's portrait, I should imagine him to be either a Dutchman, or a German; the woman has a fan of feathers in her hand. Sir Joshua says she has been engraved. They are both very fine portraits: I rather prefer the woman's. THE HAGUE.

Gerard Dow. A Woman near a Window, with a Child in the Cradle; one of the best and most pleasing pictures of the master I know. The effect of the light thrown from the window on the figure of the woman is admirable; her countenance is also beautiful. Gerard Dow.

A highly finished small picture of a Woman, with a Lamp in her hand; by the same. Gerard Dow.

An excellent large Berghem, of Banditti attacking a Caravan: the figures are touched with his usual spirit. Berghem.

A good Terburg. A Man sitting, a Woman on the ground leaning on his knees, and a Trumpeter delivering them a message. Terburg.

Two very good Lingelbachs, with numer- Lingelbach.

THE HAGUE.

ous small figures; one, the departure of Charles the IId. for England at his restoration; the other, a march of Cavalry at Welna, near Amsterdam.

Theodore de Keyser.

A small full-length portrait of a Man in black, by Theodore de Keyser; excellent; the colouring equal to Rembrandt.

Theodore de Keyser.

By the same; the Burgomasters of Amsterdam deliberating on the honours to be rendered to Mary of Medicis, on her arrival in that city, in 1638; a picture possessing great merit, on the score, as well of design as of colouring.

Cæsar Van Everdingen.

Diogenes in search of an honest man, by Cæsar Van Everdingen. The scene represents the Market-place at Harlem, where Diogenes is supposed to have found what he wanted, in the persons of the different members of the family of Steyn, who stand round him; the figures are all portraits. The heads are painted with great clearness, force, and character, and the whole is admirably finished.

A Storm, by Vernet; admirably well represented. THE HAGUE Vernet.

A curious picture, the united work of Francis Franks the younger, and Francis Porbus the younger, representing a Ball at the Court of the Archduke Albert and his Wife, the Infanta Clara Isabella Eugenia; the figures are by Porbus, and the architecture by Franks. Francis Franks, and Francis Porbus.

A very good small portrait of a Man with a Hawk on his hand, and bearing inscribed on it the name of *Robert Cheseman,* by Holbein. Sir Joshua praises it much for its truth, precision, and colouring, and says that, but for "the blue flat ground which is behind the head, which gives a general effect of dryness to the head, this portrait might have stood in competition with the works of the best portrait painters." Holbein.

A Boy blowing Bubbles; by Francis Mieris. Francis Mieris.

Two pictures, by Adrian Ostade, of the inside and outside of a Peasant's house; painted in his best manner. Ostade.

THE HAGUE.

Schalcken. A Lady before her Glass, by Schalcken; a very pretty effect of candle light.

Jan Steen. The Menagerie, by Jan Steen; very good. There are also some other well painted pictures by this master.

Adrian Van de Velde. View of the beach of Scheveling, with figures of Fishermen, by Adrian Van de Velde; a remarkably pleasing picture. The figures have all the neatness and spirit which belong to the touch of this master

William Van de Velde. Two Views of Calms at Sea, by William Van de Velde; very pretty.

Vandermeer, of Delft. A very good View of Delft, by Vandermeer.

Samuel Van Hoogstraten. An open Portico, with the figure of a Woman and a Dog, by Samuel Van Hoogstraten.

Albert Durer. By Albert Durer. Two curious Heads, said to be the portraits of Laurence Costar, the printer of Harlem, and of Aretin.

Hoekgeest. Two good Views of the interior of the new church at Delft, with the mausoleum of William Prince of Orange, by Hoekgeest, a very rare master.

Teniers. "La Cuisine Grasse," by Teniers, and an

Alchymist, by the same; both possessing merit. THE HAGUE.

Two Fruit and Flower pieces, by De Heem, two by John Van Huysum, and several of Fowls and Game, alive as well as dead, by Hondekoeter and Weeninx, deserve notice, as possessing merit in their different manners. De Heem, J. Van Huysum, Hondekoeter, Weeninx.

Full-length portrait of a Boy, by Velasquez, called Charles Balthazar, son of Philip IV. King of Spain; painted with his usual spirit. Velasquez.

A Head of Charles the Vth, a sketch, by Titian. Titian.

THE PALACE IN THE WOOD.

The great Saloon in this palace is entirely covered with paintings in oil, by Jordaens, Van Tulden, Peter Soutman, Cæsar Van Everdingen, Solomon De Bray, John Lievens, Peter de Grebber, Gerard Honthorst, and Cornelius Brizé, all relating, in some way or other, to the life and actions of Frederic Henry, Prince of Orange, in honour of whose memory they were executed, by com-

THE HAGUE. mand of his widow, the Princess Amelia of Solms.

Jordaens. The largest picture of all, which is by Jordaens, representing Frederic Henry in a triumphal car, drawn by four white horses, and with a quantity of other figures, possesses some merit, particularly in the painting of the horses, which is very good, though Sir Joshua's criticism on them is just, "that the fore-leg of each of the horses being raised, gives them the formality of trained soldiers." The rest of the pictures are indifferent, the designs, for the most part, absurd allegories, and but poorly executed: as Sir Joshua observes, it is "a variety of wretchedness." A few are tolerable, on the score of colouring. I should say, the best of them were, one by Honthorst, over the windows, representing the Prince's Marriage; Prince Maurice and Prince Frederic on horseback, by Van Tulden; the Cyclops forging the Arms of Eneas, by the same; and Venus and her Nymphs admiring them, by the same.

PRIVATE COLLECTIONS.

M. STENGRAF'S.

A most pleasing Teniers, of an old Man with a fur cap and long beard, distributing alms to the people; painted with his usual neat touch and transparency of colouring. Teniers.

A good Ruysdael of a Torrent. Ruysdael.

M. NAGEL'S.

A fine calm Sea View, with Ships, by Cuyp; beautifully clear. Cuyp.

Two pretty small Wouwermans, of Sand-hills. Wouwermans.

A Teniers, of an old Man drinking; spirited and good. Teniers.

LEYDEN.

THE TOWN HOUSE,

Lucas of Leyden.

Contains a large and extraordinary composition of numerous figures, representing the Last Judgment, by Lucas of Leyden, in three compartments, painted in oil; it possesses great merit for the time of its production.

Cornelius Engelbrechtsen.

The Crucifixion; a curious early picture, by Cornelius Engelbrechtsen, formerly in the church of Notre Dame, at Leyden.

George Van Schooten.

A series of pictures, Portraits of Soldiers, said to be those of the City Guard, during the famous siege of 1573; by George Van Schooten. Painted with considerable vigour of execution, and well coloured.

AMSTERDAM.

THE MUSEE, OR ACADEMY.

Vander Helst.

The picture which first deserves mention in this admirable Collection, is clearly the great and much celebrated work of Vander Helst, which was formerly in the Stadt Haus, representing the Portraits of the principal persons of the City Guard of Amsterdam in the year 1648. They are met together to celebrate the Treaty of Munster, an event which, as it was the first which solemnly confirmed the Independence of the Dutch nation, has naturally been the occasion of several of their best pictures. Some are sitting at table, eating; some standing over them; others drinking to one another; while one of the principal figures is represented shaking hands with the Spanish Ambassador. They are in all about thirty figures, whole lengths, all admirably painted; the attitudes and characters wonderfully diversified, and the various passions and feelings

Amsterdam. of each personage most strikingly expressed. I cannot do better than add the character Sir Joshua gives of this picture: "This is perhaps the first picture of Portraits in the world, comprehending more of those qualities which make a perfect portrait than any other I have ever seen; they are correctly drawn, both heads and figures, and well coloured; and have great variety of action, characters, and countenances, and these so lively and truly expressing what they are about, that the spectator has nothing to wish for. Of this picture, I had before heard great commendations, but it far exceeded my expectation." The names of the portraits in this picture are all known, but as they are not persons in any way celebrated or distinguished, I have not thought it worth while to mention them.

Vander Helst. Another picture, by the same, consisting of four portraits of individuals belonging to a company of Archers, one of whom is the Painter himself. They are represented with the prizes of archery before them. On a

slate are their names; the date of the pic- Amsterdam.
ture is 1657. A painting of first-rate merit, possessed of all the character and power of execution which belonged to Vander Helst, with a chiaro-oscuro effect of Rembrandt.

A good portrait, by the same, of Mary of Vander Helst.
England, wife of William the IId. Prince of Orange, whole length, dressed in white satin, holding an orange in her hand.

The Night Watch, by Rembrandt; an Rembrandt.
immense picture. A composition of many portraits, representing the armed night patrole of the city of Amsterdam. In the midst of them are the figures of two little girls, with an unnatural kind of yellow light thrown upon them. The picture has been much damaged. Some of the heads are painted with spirit; but, as a whole, it is decidedly very inferior to many pictures of this master. Sir Joshua could hardly persuade himself it was the work of Rembrandt. He censures the general yellowness of it, which certainly gives it a disagreeable effect. This, however, I am not inclined to attribute entirely to the painter, but to the

AMSTERDAM. effects of time and bad varnish. The date is 1642.

Rembrandt. Much superior to the picture just mentioned is another by the same master, containing five portraits of the Masters of the Clothier's Hall, at Amsterdam: four of them are sitting at a table, and the fifth standing up. Behind him is a man with his hat on. The heads are wonderfully well painted, particularly the one the nearest to the right hand side of the picture, which is as fine as any thing I ever saw of Rembrandt. The date, 1661.

Karel du Jardin. The genius of Karel du Jardin appears nowhere to such advantage as at Amsterdam. We are in general led to consider him as only the painter of pleasing landscapes, adorned with small figures and animals; but we here find him in the character of an admirable portrait painter, and author of one of the most considerable works of that kind in the world. He has represented in one picture the portraits of the five Regents of the Spin Haus at Amsterdam: they are

inspecting the accounts of that establishment, which are presented to them by the Keeper, who is called " The Father of that establishment." They are all dressed in black, and being upon a light back-ground, have a wonderful relief. The heads are executed with the most careful and masterly touch, and the repose and harmony of colouring spread over the whole picture are admirable.

By the same; a Yard of an Italian Ale-house, with some small figures and mules; very pretty. Karel du Jardin.

Another Ale-house, with a Woman giving drink to a Trumpeter; by the same; a most pleasing picture. Karel du Jardin.

A sunny Landscape; a Peasant winnowing Corn before a Cottage; in another part of the fore-ground is a group of Cattle; by the same; also very good. Karel du Jardiu.

A picture of an Evening School, with several different lights in it, by Gerard Dow. An excellent specimen of the master. In addition to the usual high finish and wonderful power of chiaro-oscuro of Dow, this Gerard Dow.

AMSTERDAM. picture has more story in it than is common in his compositions.

Gerard Dow. A Hermit or Monk in a Cell, kneeling before a Crucifix; by the same; surprisingly finished.

Gerard Dow. A young Girl with a Lamp in her hand; an effect of candle light; by the same.

Two figures of a Man and Woman in a Landscape, with a Dog; the figures said to be by Gerard Dow, and the landscape and dog by Berghem: but I doubt both; at all events it is an indifferent picture: the figures exceedingly stiff.

Schalken. Head of William the IIId. by candle light, by Schalken. Of this picture, Horace Walpole mentions that the artist made the King hold the candle till the tallow ran down upon his hand.

Schalken. A small picture, by the same, called, "Every One his Fancy;" the face of a Laughing Boy, who has slobbered his mouth with yolk of egg, is inimitable.

Vandyck. Portraits in the same picture of Princess Mary (afterwards wife of William the IId.

Prince of Orange) and her brother the Duke of Gloucester, children of Charles the Ist. King of England, by Vandyck. AMSTERDAM.

A very good Van Harp, of a Shoemaker at work, with his Apprentice: his Wife is spinning. In the back-ground are Peasants at play. Van Harp.

An unfinished, but very spirited Man's head, with a large hat on, by Francis Hals. Francis Hals.

A large picture of the Port of Amsterdam, with many Ships, by William Van de Velde; one of the very best productions of this admirable master. It was formerly in the Wharf Office, where Sir Joshua saw and admired it. William Van de Velde.

Two fine pictures, by the same, of considerable size, representing the Ships taken by the Dutch, in their engagement with the English Fleet under the Duke of Albemarle, in 1666. William Van de Velde.

There are also several smaller pictures, by the same, representing Calms at Sea; painted with the most exquisite clearness, William Van de Velde.

AMSTERDAM. and with that faithful imitation of nature, which belongs so peculiarly to this master.

John Asselyn. A curious picture, by John Asselyn, of a Swan fighting a marine sort of monster, intended to represent the Pensionary John de Witt defending the liberties of Holland.

Henry Van Balen, and John Breughel. A strange picture, possessing considerable merit on the score of grouping and colouring; the united work of Henry Van Balen, and John, otherwise Velvet Breughel, representing the different sects of Christianity in boats, on a large lake, fishing for converts out of the water. On the shore are numerous groups of small figures, among which are many portraits; the figures by Van Balen; the landscape by Breughel.

Backhuysen. The Pensionary John de Witt going on board the Dutch fleet, in 1665; by Backhuysen.

Backhuysen. View of Amsterdam and its environs, from the Port, with many ships and figures; a Calm; by the same. One of the best works of the master.

View of a Dutch town, with Trees and Canals; by Vander Heyden. The mellowness of colouring and high finish of this picture are admirable; it is one of the best of the master. The figures are by Adrian Van de Velde. AMSTERDAM. Vander Heyden.

Two smaller Views, by the same, of Dutch towns, are also good: and there are two very pretty small Landscapes with buildings by him; which are great rarities, as he usually painted streets or squares. Vander Heyden.

Several Italian-looking Landscapes with figures by Lingelbach, possessing merit: particularly one called the "Hay Cart, which is excellently and very pleasingly painted; and a Landscape, in the manner of Wynants and Wouwermans, with small figures and horses; very pretty. Lingelbach.

A good Moucheron Landscape, with Hunters; the latter by Adrian Van de Velde. Moucheron.

A group of Peasants sitting before a Cottage; by Adrian Van Ostade; very good. Adrian Van Ostade.

A Painter in his Room, occupied on a Adrian Van Ostade

AMSTERDAM. picture, which is placed on an easel before him; by the same; painted with even more than his usual lightness and delicacy of touch.

Isaac Van Ostade. By his brother Isaac there is a pleasing little picture of a laughing Peasant holding an earthen can in his hand.

Paul Potter. Orpheus charming the Beasts; by Paul Potter. A good picture, though the colouring of the Landscape is rather raw and hard.

Paul Potter. A large Landscape, by the same; with a variety of Cattle; a Man playing on the Bagpipes, and a Woman sitting under a tree with a Child at her breast. A better and more pleasing picture than the former.

Paul Potter. A Herdsman, with Sheep and a Cow; by the same; pretty and pleasing.

Pynaker. Two Landscapes, by Pynaker, one very woody, with Herdsmen and Cattle: the other mountainous, with a River and Boats; in the fore-ground figures, animals, and trees: both good.

Berghem. There are many Landscapes by Berghem,

all possessing merit, particularly one which represents a Man and Woman driving a herd of Cattle through the Water; the effect of the splashing of the water is nature itself. AMSTERDAM.

Also two very good ones, by the same; the one an Italian Landscape, with a River: and on which are beasts in a ferry-boat; on the banks are several figures. The other a mountainous Landscape, with a River; in the fore-ground Cattle and Herdsmen. Berghem.

The works of Wouwermans are also numerous, and mostly good. The best are, a Stag Hunt, with many figures on horseback. The one known by the name of "the Hawking Match," formerly belonging to the Duke of Choiseul; and the attack of a Village by Soldiers, over whom the Peasants defending it have gained a victory, and are binding and stripping the assailants. The last is one of the most admirable and spirited productions I know of this master. Wouwermans.

A very beautiful Landscape, by John and Andrew Both. It represents an Italian Sun- John and Andrew Both.

AMSTERDAM. set: and it is impossible to conceive any thing more accurate than the delineation of that period of day, as it appears in a southern climate. In the fore-ground is a River and Wood, with figures of Men and Animals, and the prospect is bounded by Mountains. It is certainly one of the finest works of these brothers.

John and Andrew Both. There is another pretty Landscape, by the same, with high Trees, Water, and a group of figures.

Cuyp. A Sunny Morning; by Cuyp; with a herd of Cattle, and a Man and Woman riding on Asses by the side of a river; a landscape possessing all the silvery tone and clearness which belong to this master.

Govert Flinck. A large picture, by Govert Flinck; Portraits of one of the Companies of the Burger Guards of Amsterdam; well painted, with a good effect of chiaro-oscuro, and the figures excellently grouped.

Govert Flinck. By the same; a good picture, painted in imitation of his master, Rembrandt, of Isaac blessing Jacob.

A very pretty Landscape of a Wood, by Hakkert, with figures by Adrian Van de Velde. The peculiar merit of Hakkert, of giving with great fidelity the effect of sunshine through trees, is very conspicuous in this picture, and has a very pleasing effect. Hakkert, and Adrian Van de Velde.

A large picture of a Waterfall, by Ruysdael; very good. Ruysdael.

A smaller one, by the same; a View of the Castle of Bentheim; below which is a Waterfall. A remarkably pleasing picture, painted with great truth, spirit, and harmony. Ruysdael.

The Feast of St. Nicholas; by Jan Steen. A Composition of several figures, and one of the most entertaining works of this entertaining master. Painted with all the spirit and correctness which belong to his touch. Jan Steen.

There are several other pictures by Jan Steen in this Collection, of different degrees of merit, but none so good as the one before mentioned. Perhaps the next best to that is a small Portrait of himself. Jan Steen.

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Teniers. An exceedingly pretty Temptation of St. Anthony, by Teniers. Painted in his freest and lightest manner.

Teniers. By the same. A Peasant sitting in a Cottage, with a Can and Tobacco-pipe in his hand.

Terburg. A good Terburg, in which, as usual, a Woman dressed in white satin is the most prominent figure.

Terburg. A curious picture, by the same; full of small figures, Portraits of the Plenipotentiaries of the Congress of Westphalia.

Slingeland. A Surgeon dressing the Wound of a Peasant, by Slingeland, in his usually highly-finished manner, and with more spirit than is common in his pictures.

Jacob Van der Ulft. Two little Italian Landscapes, with numerous figures, by Jacob Van der Ulft, possessing merit.

Dusart. Two Dusarts; both good. One of a Fish-market; and the other, Peasants making merry.

Quiryn Brekelenkamp. Two very pleasing Interiors; well and spiritedly painted by that rare master, Quiryn

Brekelenkamp; one, an Old Man sitting, and a Fisherman standing and talking to him: the other, a Man sitting by the fire with a jug in his hand, and another lighting his pipe.

Two good portraits by Miereveld, of William the First, Prince of Orange, and his brother Maurice. There is also a curious small portrait of the former, representing him after death, by Adrian Van der Venne. Miereveld. Adrian Van der Venne.

A well painted portrait of the Admiral de Ruyter; by Ferdinand Bol. Ferdinand Bol.

A Landscape, with Huntsmen, Herdsmen, and Cattle; by Wynants. As usual, a most exact representation of nature. The figures and Cattle by Adrian Van de Velde. Wynants and Adrian Van de Velde.

A pretty little View on the Rhine; by Herman Zachtleven. Herman Zachtleven.

Three little Italian Landscapes, possessing merit; by William Romein. William Romein.

Dead Wild Fowl, with a Flower-pot full of flowers by them on a table; by Snyders. Snyders.

AMSTERDAM.

Two pictures of Dead Game; by Weeninx.

Weeninx. Hondekoeter.

Live Fowls, by Hondekoeter. A painting known by the name of "the Floating Feather," from a small feather which lies on some water, and is painted with the most extraordinary fidelity to nature.

John Van Huysum.

A Fruit Piece, and a Flower Piece; by John Van Huysum.

These five last pictures are all in their various ways most perfect specimens of the different masters whose names they bear.

Van der Meer, of Delft.

The Staircase of the Cloister of St. Agatha, at Delft, where William the First, Prince of Orange, was murdered; by Van der Meer, of Delft.

De Hooge.

An excellent De Hooge, of a Woman giving a Can of Beer to a little Girl; the effect of light and shade in this picture is quite admirable.

THE STADTHOUSE

Contains some curious pictures, portraits of the Burgomasters of Amsterdam in the sixteenth century, of which the painters are unknown.

A good Frank Hals, of a great size, representing a Company of the armed Burghers of Amsterdam; a very well painted picture, and of an admirable effect. AMSTERDAM. Frank Hals.

Another Company of the same, painted by Vander Helst; and worthy of the hand of that great master. Vander Helst.

By the same. Portraits of four Burgomasters in one picture; finely painted. Vander Helst.

There are also one or two good pictures by Govert Flinck; and a very large one by John Spilburg; all Collections of Portraits. Govert Flinck. John Spilburg.

An excellent Lingelbach of considerable size, a View of the Great Stadthouse, now the Palace, while building, with many small figures; one of the very best productions of this master. Lingelbach.

A View of the Great Stadthouse after its completion: with many small figures, by Vander Ulft. Painted with much spirit, and very highly finished. Vander Ulft.

A curious View of the Old Stadthouse at Amsterdam (which was burnt in 1652), by Peter John Saanredam. Peter John Saanredam.

AMSTERDAM.

THE ANATOMY SCHOOL

Rembrandt.

In this building is preserved one of the finest works of Rembrandt. A Dead body, laid on a table, is dissecting by Tulp, a celebrated surgeon of Amsterdam, while seven other surgeons and physicians stand round him. The chiaro-oscuro of the whole picture, and the colouring and expression of the heads, are quite admirable: the dead body equally so. Of the latter, Sir Joshua* says, "Nothing can be more truly the colour of dead flesh;" he also praises the portraits as being "coloured like nature itself; fresh, and highly finished." It is much to be lamented that Rembrandt should have exercised his wonderful powers on so unpleasing a subject; for, though the

* Sir Joshua saw another picture of the same kind here, Professor Deeman standing by a dead body. He praises the head of the latter as being sublime, like Michael Angelo, and says, "the whole is finely painted, the colouring much like Titian." It was not shown to me.

intended dissection is only marked by an incision in the wrist, the consciousness of the subject, and the livid appearance of the corpse, must render it always a very disagreeable object. The date is 1672. AMSTERDAM.

THE SPINHOUSE.

Portraits of four Directors of the Spinhouse, in one picture, by Rubens. The heads painted with force and spirit. Rubens.

Four Directors of the Spinhouse; by the same. The heads still better painted than those in the former picture: and the general harmony of the colouring admirable. I know few portraits by Rubens superior to this painting, as a work of art. Rubens.

By Vandyck. Portraits of two Directors and two Directresses, in one picture, with a back ground, not the least like Vandyck's usual manner, representing a room in the building, with Women at work, and at a distance in the corner a secretary carrying a book of accounts; the latter figure, and the light thrown upon him, are Vandyck.

AMSTERDAM. excellently expressed. The four principal figures are powerfully painted.

PRIVATE COLLECTIONS.

M. SIX.

Gerard Dow. An exquisitely finished Gerard Dow, of a Girl with a Bird-cage.

Metzu. A Woman selling Fish to another, by Metzu; spirited and good.

Cuyp. A very sunny Cuyp, of Ships and Water.

Cuyp. A fine Moonlight view; by the same.

Hobbima. A large and good Hobbima Landscape.

Ruysdael. Another by Ruysdael.

Wynants. Two little ones, by Wynants.

Paul Potter. A small, but pretty Paul Potter, of Cattle.

Berghem. A large Berghem, of figures; good, and curious, being painted a good deal in the manner of Lingelbach.

Jan Steen. A Jewish Marriage, with many small figures; spirited, and very characteristic of the painter; by Jan Steen.

Weeninx. A good Weeninx; a Dead Hare and Goose, etc.

M. MÜLLER'S. AMSTERDAM.

A curious bird's-eye View of Harlem; by Ruysdael. Ruysdael.

A Candle-light; Gerard Dow; good. Gerard Dow.

An excellent Landscape; by Hobbima. Hobbima.

A very pretty small Wouwermans of a Sand-hill and distant Landscape. Wouwermans.

Flowers; by Mignon. A most perfect copy of nature. Mignon.

A Burlesque Marriage; by Jan Steen. Jan Steen.

A silvery Cuyp, of Cattle grazing. Cuyp.

A small and very Italian-looking Landscape, by Both. Both.

A good Moucheron Landscape. Moucheron.

ALPHABETICAL

LIST OF PAINTERS.

Names.	Place and date of Birth.	Date of Death.
Asselyn, John, otherwise called "Crabbetjie".....	Antwerp, 1610.....	1660
Backhuysen, Ludolf.....	Embden, 1631.....	1709
Berghem, Nicholas.....	Harlem, 1624.....	1683
Bol, Ferdinand.....	Dort, 1611.....	1681
Both, Andrew.....	Utrecht.....	1656
Both, John, otherwise called "of Italy".....	Utrecht, 1610.....	1650
Bray, Solomon de.....	Harlem, 1579.....	1664
Brekelencamp, Quiryn.....	.....	....
Breughel, John, otherwise called "Velvet Breughel".....	Brussels, 1560.....	1625
Brizé, Cornelius.....	——— 1635.....	....
Crayer, Gaspar de.....	Antwerp, 1585.....	1669
Cuyp, Albert.....	Dort, 1606.....	....
De Hooge, Peter.....	——- 1643.....	....
Dow, Gerard.....	Leyden, 1613.....	1674
Duchâtel, Francis.....	Brussels, 1625.....	....
Du Jardin, Karel.....	Amsterdam, 1640..	1678
Durer, Albert.....	Zuremberg, 1471..	1528
Dusart, Cornelius.....	Harlem, 1665.....	1704

Studied under	Principally painted
Esaias Vandevelde	Landscapes.
Albert Van Everdingen. Henry Dubbels	Sea Pieces, and Ships.
Peter Van Harlem. Van Goyen. Grebber. Mojaart. Jean Wils. J. B Weeninx	Landscapes.
Rembrandt	History and Portraits.
Abraham Bloemart	Figures and Landscapes.
Abraham Bloemart	Landscapes.
	Portraits.
Gerard Dow	Conversations.
Peter Breughel	Still-life. Landscapes with small figures.
	Still-life.
Raphael Coxis	History and Portraits.
J. G. Cuyp	Landscapes and Cattle.
Berghem	Conversations.
Bartholomew Dolendo. Peter Kouwhoorn. Rembrandt	Conversations. Interiors. Portraits.
Teniers	Conversations. Figures.
Berghem	Landscapes. Figures. Animals. Portraits.
Michael Wolgemuth. Hupse Martin	History. Landscapes. Portraits.
Adrian Van Ostade	Conversations.

Names.	Place and date of Birth.	Date of Death.
Engelbrechtsen, Cornelius..	Leyden, 1460.....	1533
Everdingen, Cæsar Van....	Alkmaer, 1606.....	1679
Flink, Govert.....	Cleves, 1616	1660
Franks, Francis, otherwise called "Young Franks"	Antwerp, 1580....	1642
Grebber, Peter de.....	Harlem 1590,... ...	....
Hakkert, John.....	Amsterdam, 1635..	....
Hals, Francis	Mechlin, 1584	1666
Heem, John David de.....	Utrecht, 1600.....	1674
Hemling, John.....	Damme, 1450	....
Hobbima, Minderhout	Antwerp, 1611	....
Hoekgeest, ...	.....	....
Holbein, Hans	Basle, 1498.....	1554
Hondekoeter, Melchior	Utrecht, 1636	1695
Honthorst, Gerard, otherwise called "Gherardo delle Notte,"..	Utretcht, 1592	1660
Hoogstraten, Samuel Van ...	Dort, 1627	1678
Huysum, John Van.....	Amsterdam, 1682 ..	1749
Jordaens, Jacob.....	Antwerp, 1594....	1678
Keyser, Theodore de.....	....	....
Leyden, Lucas of, otherwise Lucas Jacobs, otherwise Lucas Hugense, otherwise Lucas of Holland.....	Leyden, 1494	1533

Studied under	Principally painted
.....	History. Portraits.
John Van Bronckhorst	History. Portraits. Landscapes.
Lambert Jacobs. Rembrandt	History. Portraits.
Francis Franks the Elder..	History. Small Figures.
Francis Peter de Greber. Henry Goltzius.	History. Portraits.
.....	Landscape.
Charles Van Mander.....	Portraits — small Conversations.
David de Heem	Fruit. Flowers. Still-life.
.....	History.
.....	Landscapes.
.....	Interiors—Perspective.
John Holbein.....	Portraits—History.
GysbrechtHondekoeter, J. B. Weeninx.....	Fowls, and other Birds.
Abraham Bloemart.....	History. Candlelight Pieces. Portraits.
Theodore Van Hoogstraten. Rembrandt..	History. Portraits. Landscapes. Perspectives.
Justus Van Huysum.....	Flowers. Fruit. Landscapes.
Adam Van Oort. Rubens	History. Bacchanalian Scenes.
.....	Portraits.
Hugh Jacobs. Cornelius Engelbrechtsen..	History. Portraits.

Names.	Place and date of Birth.	Date of Death.
Lievens, John	Leyden, 1607	....
Lingelbach, John	Frankfort, 1625	1687
Metzu, Gabriel	Leyden, 1615	1658
Miereveld, Michael Jansen	Delft, 1568	1641
Mieris, Francis, the Elder	Leyden, 1635	1681
Mignon, Abraham	Frankfort, 1639	1679
Moucheron, Frederick	Embden, 1633	1686
Ostade, Adrian Van	Lubeck, 1610	1685
Ostade, Isaac Van	Lubeck, 1617	.....
Porbus, Peter, otherwise called "Old Porbus,"	Ghent, 1510	1583
Porbus, Francis, otherwise called "Young Porbus,"	Bruges, 1540	1580
Potter, Paul	Enckhuysen, 1625	1654
Pynaker, Adam	Pynaker, 1621	1673
Quellyn, John Erasmus	Antwerp, 1630	1715
Rembrandt, Van Ryn	Van Leyden, 1606	1674
Romeir, William	.....	....
Rubens, Peter Paul	Cologne, 1577	1640
Ruysdael, Jacob	Harlem, 1636	1681
Saanredam, Peter John	Leyden, 1570	....
Schalcken, Godfrey	Dort, 1643	1706

Studied under	Principally painted.
Joris Van Schooten. Peter Lastman.....	History. Portraits.
.....	Battles. Fairs. Sea-pieces.
.....	Conversations. Small Portraits.
Anthony Blockland.....	Portraits.
Abraham Toornevliet. Adrian Van Tempel. Gerard Dow.....	Conversations. Portraits. Still-life.
James Murel. John David de Heem.....	Flowers. Fruit. Still-life.
John Asselyn.....	Landscapes.
Francis Hals	Conversations. Merry-makings.
Adrian Van Ostade.....	Conversations. Merry-makings.
.....	History. Portraits.
Peter Porbus. Francis Floris.....	History. Portraits. Animals.
Peter Potter	Cattle. Landscapes.
.....	Landscapes.
Erasmus Quellyn	History.
James Van Zwanenburg. Peter Lastman. John Pinas.....	History. Portraits.
.....	Karel du Jardin.
Tobias Verhaecht. Adam Van Oort. Otto Venius.....	History. Portraits. Landscapes. Animals.
.....	Landscapes.
Henry Goltzius	
Samuel Van Hoogstraten. Gerard Dow....	History. Portraits. Conversations. Candle-light.

Names.	Place and date of Birth.	Date of Death.
Schooten, George Van.....	Leyden, 1587	....
Seghers, Gerard	Antwerp, 1589	1651
Slingeland, John Peter	Leyden, 1640.....	1691
Snyders, Francis..... .	Antwerp, 1579.....	1657
Soutman, Peter	Harlem, 1590.....	....
Spilburg, John..... ..	Dusseldorf, 1619 ...	1690
Steen, John	Leyden, 1636..	1689
Teniers, David, the Elder ...	Antwerp, 1582	1649
Teniers, David, the Younger	Antwerp, 1610	1694
Terburg, Gerard	Zwol, 1608	1681
Titian, Vecelli	Cadore, 1480	1576
Van Balen, Henry	Antwerp, 1560	1632
Vander Helst, Bartholomew.	Harlem, 1613	1690
Vander Heyden, John	Gorcum, 1637.....	1712
Vandermeer, called "Vandermeer of Delft"	.....	....
Vanderneer, Arnold..... .	Amsterdam, 1619 ..	1683
Vander Ulft, Jacob	Gorcum, 1627.....	....
Vandevelde, Adrian.....	Amsterdam, 1639..	1672
Vandevelde, William, the Younger..	Amsterdam, 1633 .	1707
Vandervenne, Adrian.....	Delft, 1589	....
Vandyck, Anthony.....	Antwerp, 1599.....	1641

Studied under	Principally painted.
Conrad Vander Maes.....	History. Portraits.
Abraham Janssens. Henry Van Balen. Bartholomew Manfredi..	History. Portraits.
Gerard Dow.....	Conversations. Portraits
Henry Van Balen.....	Animals. Landscapes. Huntings. Still-life.
Rubens.....	History. Portraits.
Govert Flink.....	History. Portraits.
Knufter. Brauwer. Van Goyen.....	Conversations. Merry-makings.
Rubens. Adam Elsheimer.	Conversations.
Teniers, the Elder. Brauwer.....	Conversations. Still-life.
Old Terburg	Conversations. Portraits.
John Bellini	History. Portraits. Landscapes.
Adam Van Oort	History. Portraits.
.....	Portraits. History.
.....	Landscapes. Buildings.
.....	Towns. Interiors.
.....	Landscapes—Moonlight.
.....	Italian Sea Ports, Towns, and Ruins. Small Figures.
John Wynants	Landscapes. Cattle.
William Vandevelde the Elder. Simon de Vlieger	Sea Pieces. Ships.
Simon de Valck. Jerome Van Diest	Merry-makings, Portraits.
Henry Van Balen. Rubens.	History. Portraits.

Names.	Place and date of Birth.	Date of Death.
Van Eyck, Hubert	Maaseyk, 1366	1426
Van Eyck, John	Maaseyk, 1370 ...	1441
Van Harp, David, otherwise "David Rickhaarts,"	Antwerp, 1615....	....
Van Tulden, Theodore	Bois-le-Duc, 1607..	1676
Velasquez, Diego.....	Seville, 1594	1660
Venius, Otto, otherwise called "Otho Van Veen"	Leyden, 1556	1634
Vernet, Joseph.....	Avignon, 1712	1786
Vos, Cornelius de	Hulst, 1600	....
Weeninx, John..... ...	Amsterdam, 1644 ..	1719
Wouwermans, Philip	Harlem, 1620	1668
Wynants, John.....	Harlem, 1600	1670
Zachtleven, Herman	Rotterdam, 1609 ...	1685

Studied under	Principally painted
.....	History. Portraits.
Hubert Van Eyck.	History. Portraits. Landscapes.
David Ryckhaarts the Elder.....	Conversations.
Rubens	History. Conversations.
FrancisHerrera. Francis Pacheco.....	History. Portraits. Conversations. Landscapes.
Isaac Nicholas. John VanWinghen. Frederic Zucchero.....	History. Portraits.
Adrian Manglard	Landscapes. Sea Pieces.
.....	History. Portraits.
John Baptist Weeninx ..	Landscapes. Animals. Dead Fowls and Game.
John Wynants.....	Landscapes. Cattle. Small Figures.
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